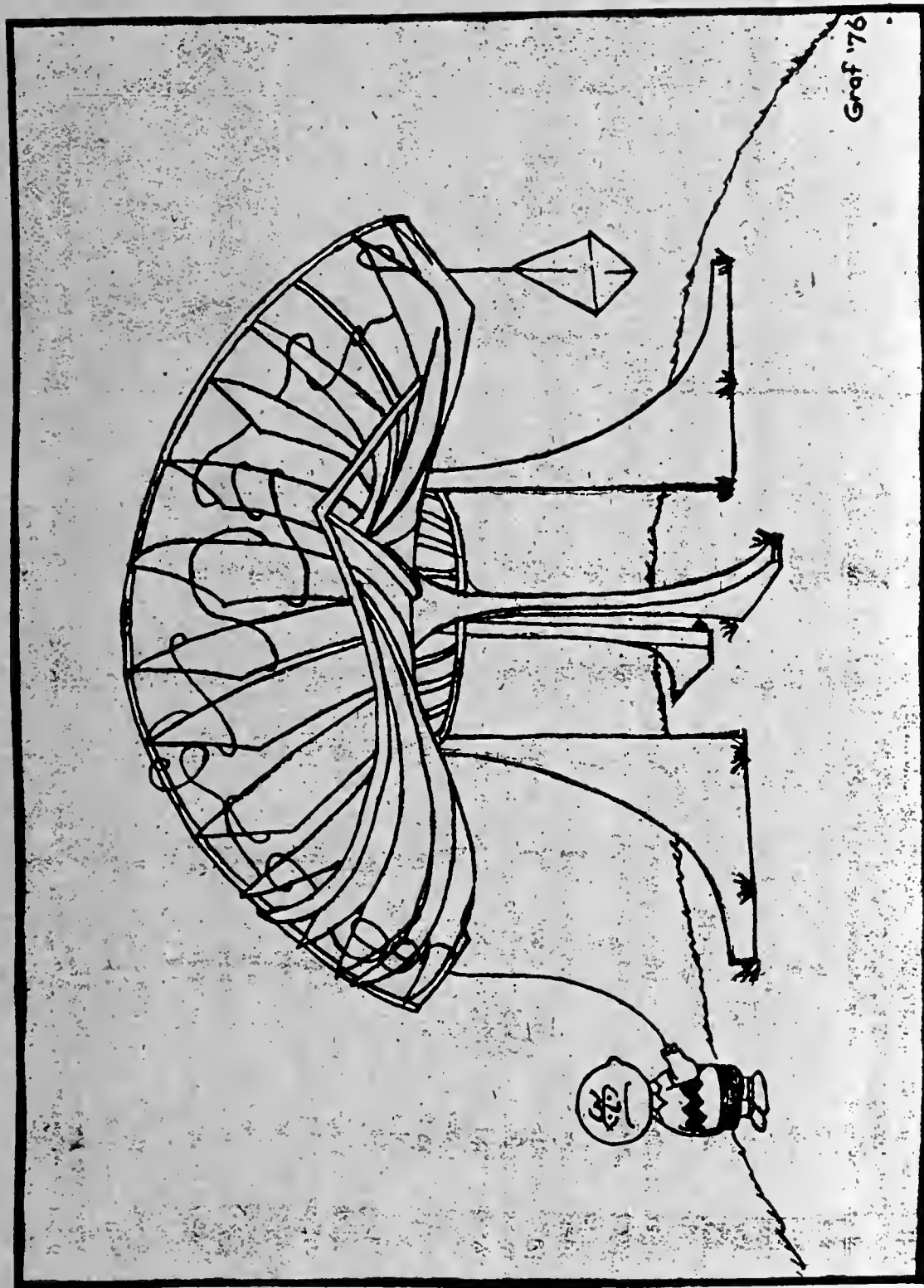






NEWSLETTER  
ART LIBRARIES  
CANADIAN

Vol 3, - 1.





CANADIAN ART LIBRARIES NEWSLETTER

formerly: Art Libraries Committee  
Newsletter

of the

ART SECTION, CASLIS, CLA

Volume 3 #1, Fall/Winter 1976

Cover:

Of the many comments that have appeared about George Norris' sculpture (featured on the cover of the ALC Newsletter v.2#1) in the University of Calgary student paper, this one by DARYL GRAF, second year computer science student, is perhaps the most humorous and appropriate.

Editor: Kathy Zimon

Contributors to this issue:

Noel Balke, Chief Librarian, National  
Gallery of Canada Library  
Melva Dwyer, Head, Fine Arts Library, UBC  
Kathy Zimon, Fine Arts Librarian, the  
University of Calgary Library

Material for inclusion in the CALS Newsletter  
may be sent to the editor:

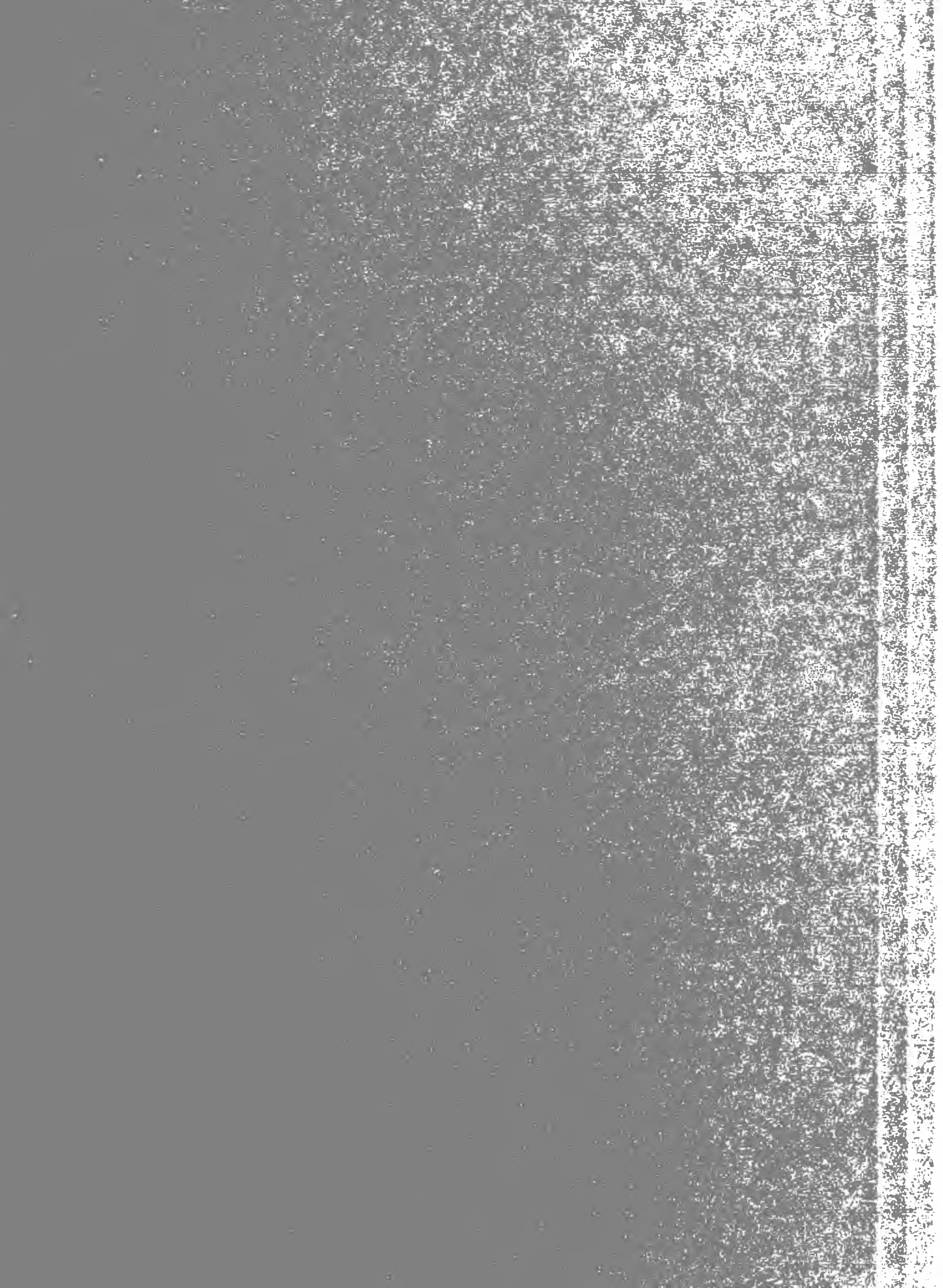
Mrs. Kathy Zimon  
Library, Fine Arts Division  
University of Calgary  
Calgary, Alta., T2N 1N4

or to the ART SECTION chairperson:

Miss Melva J. Dwyer, Head Librarian  
Fine Arts Division, The Library  
University of British Columbia  
Vancouver, B.C. V6T 1W5







#### FROM THE EDITOR'S DESK

With Volume 3, issue #1, we join the endless ranks of periodicals that plague librarians and cataloguers by changing title. To conform with our new section status in CASLIS, and to more accurately reflect the interests of our membership, the Art Libraries Committee Newsletter is changing title to Canadian Art Libraries Newsletter (abbreviated to CALS Newsletter). Other changes include smaller type, closer spacing, and reducing the cover illustration to half a page, all in the worthy cause of economy. In a further effort to cut costs, an attempt will be made to limit the mailing list to CASLIS members, both personal and institutional, who are hereby asked to fill in the requested information on the tear sheet at the bottom of this page, and to return it to the editor as soon as possible. Hopefully, this belt tightening exercise will result in a still legible and attractive format for the CALS Newsletter, as well as in a more homogeneous readership. As usual, your editor will be glad to receive letters, comments, and suggestions from all readers, and particularly looks forward to hearing again from those of you who have offered to submit copy to the CALS Newsletter.

#### ALC MEETING, HALIFAX, JUNE 1976

The CASLIS Art Libraries Committee Meeting took place at the Nova Scotia College of Art and Design at its new location in the Historic Properties (an area of renovated old buildings on the waterfront) and was chaired by Melva Dwyer, also chairperson of CASLIS.

Art slides and video tapes in the art library, particularly as handled at NSCAD, and the Public Archives of Canada, Pictures Division's art slide project dominated the first half of the program. The latter topic was presented by NSCAD's art historian for Canadian art, Brandon Langford, who suggested that art librarians could play an important role in helping to locate primary source material on Canadian art for documentation by the Pictures Division. This project, still in its early stages, is described in more detail in a separate item in this issue.

The second half of the program was devoted to the Art Libraries Committee business meeting. The major decision arrived at was to change the title of the Art Libraries Committee Newsletter to Canadian Art Libraries Newsletter, to better reflect the interests of our group, and in anticipation of the Art Libraries Committee graduating from 'committee' to 'section' status within CASLIS (this has since occurred). A minimum executive (chairperson, secretary, treasurer, and 1 councillor) will be elected by mail and will be announced at the Montreal meeting in 1977. In the meantime, nominations for the executive positions should be sent to Melva Dwyer.

Melva Dwyer also presented her report on the ARLIS International meeting in London. For more details, v.2 #3 of this newsletter may be consulted.

The minutes of the 1975 meeting were read, moved and seconded. Business arising from the minutes concerned the newsletter, its new expanded format, frequency, the fact that it is not allowed to produce revenue and cannot be called an 'official' newsletter, since the proliferation of publications is against current CLA policy.

The last item discussed before adjournment was the plans for the meeting in Montreal. Eileen Morash, of the National Film Board Library, will be in charge of local arrangement and/or preliminary programs.

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I am a CLA member: yes ☐ no ☐ ; a CASLIS member: yes ☐ no ☐ ; personal ☐ institutional ☐

I am not a CLA member, but if possible, would like to continue to receive CALS ☐

Send CALS to: Name  Institution

Address  Postal Code

ART IS A THOUGHT WITH A LINE AROUND IT \*

## THE GLENBOW CENTRE



In the presence of dignitaries from three levels of government, and of several hundred guests from the community at large, the Glenbow Centre was officially opened on September 22. Premier Peter Lougheed arrived in a horse-drawn carriage, and with a brief speech, pressed the button that activated James Houston's sculpture Aurora Borealis. Although it is less kinetic and spectacular than the advance notices indicated (only the lights move and change, the sculpture itself does not), in its central well of space it does act as a pivot for the grand staircase and provides a visual link between the display floors that are open to it. The display areas themselves must be among the easiest on the foot and the eye in any museum anywhere. The carpets are thick and soft, the colors are warm and rich, the lights muted and unobtrusive, and the seating is abundant and comfortable. Given the Glenbow's location as the 'corner stone' of the Convention Centre and the Four Seasons Hotel complex, the 1970's 'grand hotel' style of interior is quite appropriate. Obviously the location, the accessibility (the Glenbow will be open 9 to 9, 7 days a week!) and the adjacent amenities of the museum were intended as a total package of cultural diversion for the businessman and conventioneer, as well as a marvelously convenient and educational attraction for the local public of all ages. In fact, the only complaint that an art lover could have is that the plush interior and the dramatically exhibited museum artifacts tend to overshadow the art gallery and its contents on the second floor. However, even this might change if the quality of the opening series of exhibitions is maintained. In short, for anyone who comes to Calgary, the Glenbow Centre is not just well worth seeing, but must not be missed!

## ODDS & ENDS

\* TONY BLOOM, Alberta ceramic artist, and a member of Stonecrop Pottery in Canmore, has won the competition for a mural to decorate the entrance of the H.G. Glyde Studio Building at the Banff Centre. Entitled Crescendo, the mural consists of 9 tight-fitting, glazed ceramic pieces arranged against a background of tinted stucco.

\* Canada Crafts (v.1 #6), August/September 1976 (formerly Crafts Canada!) has 2 articles on Alberta crafts and on the Habitat Crafts Festival in Vancouver.

\* The Calgary Herald of Wednesday, September 22, 1976, has a special 8 page supplement on the Glenbow Centre's opening.

\* The Art Gallery Magazine, v.19 #6, August/September 1976, on pp.64-9, focuses on the Glenbow Centre. The rest of the issue features art in Alberta, including an article on the Alberta Art Foundation.

\* Western Living, v.1 #3, November 1976, has an article on Eskimo art and art outlets in Calgary and Edmonton entitled "Not just because it's Eskimo" on page 6; and on the Dandelion Gallery on page 45, also featured in the last issue of this newsletter.

\* A recent (1975) 'extra issue' of IDEA magazine features "Graphic design in Canada" and is available for \$15.00 US from: Seibundo-Shinkosha Publishing, 5 Nichikicho 1-Chome, Kanda, Chiyodaku, Tokyo, Japan.

\* The Department of Rare Books and Special Collections, University of Calgary, Library, and the University of Calgary Art Gallery sponsored an exhibition "Arthur Erickson: Art in Architecture November 22-December 3, 1976. The material for the exhibition was culled from the Library's most recent addition to its holdings of Canadian architects' papers.

\* To obtain the catalogue of an exhibition entitled: Ron Moppett: Paintings 1971-1972, held at the A.C.A. Gallery, January 29-February 16, 1973 (Section I), and at the University of Calgary Art Gallery, February 5-16, 1973 (Section II), send a self-addressed, stamped (12¢) large envelope to Kathy Zimon, care of this newsletter. First come, first served!

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\* With Volume 1 #3, Emerging Arts West, mentioned in a previous issue of this newsletter, has changed title to ARTS WEST, and frequency from monthly to bi-monthly. ARTS WEST is published by Western Emerging Arts Ltd, 67-50 Haddon Road S.W., Calgary T2V 2X7. Subscriptions are \$10 per year.

\* The May/June issue (v.11 #3) of CANADIAN COLLECTOR is a special issue that features British Columbia.

\* The Summer '76 (v.5 #2) issue of The Feminist Art Journal has an article on Emily Carr by Gilah Yelin Hirsch, on pages 28-31. The paper was previously presented at the 1975 CAAA panel "Women artists speak on women artists."

\* The Summer '76 (v.7 #28) issue of Artmagazine is a special Olympic issue and has articles on Spectrum Canada, a jury selected travelling show including olympic coin designs, stamps, posters, and other olympic art ephemera.

\* The May 1976 (v.103 #171) issue of Apollo magazine is devoted to the Montreal Museum of Fine Arts and its collections, including its Canadiana holdings.

\* The May/June 1976 (v.191 #981) issue of Studio International is devoted to Video Art, and includes an article on: "Video art in Canada: Four Worlds," by Peggy Gale on pp. 224-29.

### CANADIAN ART LIBRARIES SURVEY REPORT

As most of you are aware, the Canadian Art Libraries Survey, which has been undertaken by the National Library at the request of the Canadian Art Libraries Section of CASLIS, is now well under way. We had an excellent working session at the CLA Conference in Halifax. Members of the Advisory Committee from the Maritimes, Ontario, Saskatchewan, Alberta, and B.C. were able to participate in advising Dr. Roy Engfield on the form and content of the preliminary questionnaire. Every aspect of the subject was thoroughly discussed and the ramifications of the questions were explored.

In July, the preliminary questionnaire was mailed out from Ottawa to over 400 institutions with a deadline for return by August 31st, but as of mid-September, only about 25% had been returned. We are hoping for a somewhat better response when the final figures are tabulated.

Since June, with the help of several members of the Advisory Committee, several check-lists have been prepared for inclusion in the more detailed part of the survey: a list of 'little magazines'; a list of reference books with Canadian content; and a short list of major periodical titles. The staff of the National Library also hope to visit some of the collections for more detailed study, once the response to the questionnaire is analyzed. Ann MacNab, who was on leave from the National Library during the past year, will be replacing Dr. Engfield, who has guided the survey to date, and will be supervising the subsequent phases of the project.

It is nice to be able to report such progress after the two or three years of preparation, and I am sure that the final report will have many suggestions and ideas for projects which the Canadian Art Libraries Section will be able to undertake in the future.

Melva Dwyer



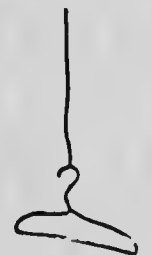
ART IS TO FIND WONDER IN THE WORLD

\* Roukes, Nicholas

Art is a quiet place; a  
guide for understanding the  
nature of creative art.

Sonora, Glenick Publishers,  
1968.

Text and drawings by the  
author, and reproduced here  
with his permission.



ART IS MAKING AN INTERESTING COAT HANGER OUT OF AN OLD MOBILE

## THE NATIONAL INVENTORY OF COLLECTIONS

The National Museums Corporation's plans for the National Inventory of Collections were outlined in the Agora issue of March, 1975. By the time the article appeared in print, much had already been done to put the Corporation's intentions into practice. Since 1974 the work has continued - developing data bases for the different museum collections and adding to the inventory information about art works and artifacts. This is a progress report on just how much has been accomplished so far.

The fact that the system is already operational is known to the staffs of thirteen institutions across Canada, one of which is the National Gallery in Ottawa. The Registrar's office contains an on-line computer terminal which can be consulted for information about all the works of art in the Gallery's collections with the exception of those in the Photograph Collection. It is also possible to check on Canadian art in the collection of the Art Gallery of Ontario. The records of the collections in the Vancouver Art Gallery and of the Owens Art Gallery at Mount Allison University in Sackville are now being fed into the system; by the time this is published those of the Montreal Museum of Fine Arts will have been started.

The intention is to include all public collections in the data bases, not just fine art. Five other data bases have already been created - history, ornithology, ethnology, archeological sites and archeological specimens.

The History base has already got 8,000 records from Vancouver's Centennial Museum, the Provincial Museum of Alberta in Edmonton, the Western Development Museum in Saskatoon, the Manitoba Museum of Man and Nature in Winnipeg, the National Museum of Man in Ottawa, the New Brunswick Provincial Museum in St. John and the Nova Scotia Provincial Museum in Halifax.

The ornithology data base is fairly new and so far only contains about 1,000 records from the Royal Ontario Museum, whereas ethnology has 12,000 records. Before it was possible to include the records of archeological specimens it had to be possible for the system to identify the sites from which the specimens came. Nineteen thousand records of prehistoric sites received through the Archeological Survey of Canada have been included.

The processing of the data is continuous, that of adding the current accessions to the collections already in the systems is an on-going task, in addition to preparing the data entry for all the collections still to be added. Inputting the backlog here is an enormous job in itself.

Corrected information from the data entries is transferred to the data bases once a month. The ISIS package (Integrated Set of Information Systems) was selected and adapted for the Inventory. ISIS programs have also been successfully adapted by the International Development Research Centre Library for control of acquisition, cataloguing and circulation, as well as on-line information retrieval, for printing of records and bibliographies. The record description of each artifact in the Museum Inventory can be very detailed. The character limit to each field is 10,000; to each record 50,000.

When the Fine Art data base was first developed for the records of the National Gallery's collections there were only 23 fields:

01 accession number	09 inscription	17 length
02 date of acquisition	10 class	18 height
03 artist	11 title	19 width
04 birth place	12 date - period	20 unit
05 date of birth	13 medium general	21 owner
06 death place	14 medium detail	22 source
07 date of death	15 support - general	23 remarks
08 artist - nationality	16 support - detail	

With the input of collections from other art museums, this number has been increased by almost 40 additional fields. The records can be searched by field, and by any word or combination of words within the field, and a printout may be obtained as a result of successful searches. The system is on-line 5 days a week, from 10:30 A.M. until 4:30 P.M., at no charge to participating institutions approved by the National Museums.

There are on-line terminals at participating institutions, 13 at present, including the Registrar's office at the National Gallery, the History Division at the Museum of Man in Ottawa and the Archeological Survey of Canada. Others are in the regions where the intention is to provide regional service from a central terminal - at the B.C. Provincial Museum in Victoria, the Alberta Provincial Museum in Edmonton, the Western Development Museum in Saskatoon, the Manitoba Museum of Man and Nature in Winnipeg, the Montreal Museum of Fine Arts, the New

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Brunswick Museum at St. John and the Nova Scotia Museum in Halifax. There will be a terminal in Vancouver later this year.

In addition to the simple registration function there are many other services available which not all museums, even those already in the system, are making full use of at present:

- 1) information retrieval - searching on any word in the record.
- 2) catalogue cards - instead of typing up registration cards, the information can be fed directly to the computer, and the required number of cards printed out afterwards.
- 3) control of entry and location of artifact - as the artifact moves from Registrar to Curator to Conservation, new information can be added to the record and the location of the artifact be recorded at all times.
- 4) COM - the final product could in the future be an easily updated microfilm catalogue of a museum's collection.
- 5) donor cards - card records of their donations could be provided to individuals who have made private contributions to museum collections.
- 6) printed lists - by subject, year, institution or other entry word of interest to library or museum remote from console, useful reference lists could be kept, about the local museum's collections and related to what was in other collections.

For those who can query the terminal directly, consultation is interactive and can be very specific. And it is free between 10:30 A.M. and 4:30 P.M. Monday to Friday every week. Each terminal can provide an immediate print-out for checking but final printing of more permanent records - registration cards, reference lists and so on - is done batch mode at the computer centre, to reduce the cost.

Librarians should be aware that the terminals are intended to provide a regional service. Obviously the number of questions that can be answered by consulting the inventory will increase as more and more collections are added to the data bases. But even now, if someone in another province wishes to know what paintings by a contemporary Canadian artist are in the collection of the National Gallery of Canada and/or the Art Gallery of Ontario, it is not necessary to telephone or write Ottawa and/or Toronto. Try the nearest provincial museum listed here as having an on-line terminal connected with the National Inventory of Collections!

Queries about birth and death dates of artists in the collections can also be answered and descriptions of art works provided within the limits of the information included in the Fine Art data base. And with the co-operation of librarians, registrars, and the personnel of the National Inventory System, it may be possible in the future to enlarge that data base, or create others, in order to include additional information needed by art librarians and historians.

Noel Balke

#### CANADIAN CONFERENCE OF THE ARTS PUBLICATIONS

The following titles are available from the Canadian Conference of the Arts, 3 Church Street #47, Toronto M5E 1M2.

WHO'S WHO in the arts in Canada - CCA's directory of who does what at Canada's various cultural agencies and departments. 2nd ed., updated reprint, May 1976. \$1.00

Arts & Education task force report by Joan Horsman - a description of the present, unfortunate situation which exists in Canadian cultural education and proposals of how it can be improved. 1975. \$1.00

The arts & recreation by Joan Horsman - a paper developed to help clarify some of the current policy issues involved in government support of professional and amateur activity in the arts. April 1976. Available in English & French. \$1.00

The arts and the media by Joan Horsman - why media coverage of the arts has not kept pace with the burgeoning of the arts in the past few years. \$1.00

Direction Canada report - the only national inquiry into the arts since the Massey Commission in 1951. Compiled by Paul Schafer following consultations with more than 2,000 members of the arts community in 1972-73. (No French copies left.) \$2.00

The arts and education by Joan Horsman - how the arts can become an integral part of education. \$1.00

The arts and the municipalities by Joan Horsman - a report on what the municipalities should be doing for the cultural life of their communities. \$1.00

Bibliography of readings in the administration of Canadian and international cultural activities by Paul Schafer - Canadian and international sources are equally covered. (English only at present.) \$2.00





## CANADIAN EXHIBITION CATALOGUES

The following list of Canadian exhibition catalogues is abstracted from the UBC Library Fine Arts Division: Exhibition Catalogues Added to the Collection lists, March 1976, and June through October 1976, that are compiled by Diana Kraetschmer.

- London. Ontario. Art Gallery. Peter Borowsky. Feb. 7-29, 1976.
- Montreal. Musee d'Art Contemporain. Retrospective Charles Daudelin. March 28-April 28, 1974.
- Calgary. Gainsborough Galleries. Harold Lyon. March 15-20, 1976.
- Stratford. Ontario. The Gallery. Robert Sinclair, time and place. Jan. 9-Feb. 1, 1976.  
(travelling exhibition)
- Norman Mackenzie Art Gallery, Regina. Jack Sures. Feb. 27-March 29, 1976.
- Calgary. Glenbow-Alberta Art Gallery. Ranjan Sen/Tommie Gallie. Aug. 20-Sept. 21, 1975.
- Calgary. Glenbow-Alberta Art Gallery. Marvin Jones & John Will. June 25-July 20, 1975.  
(travelling exhibition)
- Campbellton, N.B. Galerie Restigouche. Atlantic graphics. Feb. 1-29, 1976. (travelling exhibition)
- Charlottetown. Confederation Centre Art Gallery. Women artists of P.E.I., a survey of female artistic activity on the Island. Jan. 1975.
- Charlottetown. Confederation Centre Art Gallery. Three painters of Prince Edward Island.  
Dec. 10, 1975-Jan. 4, 1976.
- Hamilton. Art Gallery. Ontario now: a survey of contemporary art. 1976. (travelling exhibition)
- Montreal. Musee d'Art Contemporain. Exchange/échange. Oct. 8-Nov. 9, 1975. (travelling exhibition)
- Stratford. Ontario. The Gallery. Aspects of the art of French Canada, 1700-1850. 1975.
- Toronto. University. Hart House. Canadian paintings in Hart House. 1955.
- Vancouver. Bau-Xi Gallery. Alden Mason, new paintings. June 14-26, 1976.
- Burnaby. Art Gallery. Jacques Falumbo. April 14-May 9, 1976.
- Vancouver. Bau-Xi Gallery. Harley Parker. June 28-July 10, 1976.
- Simon Fraser University. Simon Fraser Gallery. Pitseolak. July 5-25, 1976.
- Vancouver. Bau-Xi Gallery. Jack Shadbolt, Indian suite. June 7-12, 1976.
- Toronto. Art Gallery of Ontario. Exposure, Canadian contemporary photographers. 1975. \$27.55.
- Toronto. Art Gallery of Ontario. Changing visions: the Canadian landscape. 1976. \$5.00.
- Vancouver. Helen Pitt Gallery. Design research exhibition 1976: the exhibition explains both the practical and philosophical aspects of the Design Research program at the Vancouver School of Art. June 3-12, 1976.
- Vancouver. Art Gallery. Bridget Beardslee: energy, alignment, sculpture. July 6-Sept. 30, 1976.
- Calgary. Canadian Art Galleries. Helmut Becker. May 8-20, 1970.
- Halifax. Nova Scotia College of Art and Design. Halifax, 7 days-6 placements-7 colours (Daniel Buren). 1974.
- Montreal. Musee d'Art Contemporain. Louis Cane. May 13-June 20, 1976.
- British Columbia. University. Fine Arts Gallery. Jack Darcus. Sept. 20-Oct. 16, 1976.
- Calgary. Gainsborough Galleries. Robert Kost. Sept. 20-25, 1976.
- Montreal. Musee d'Art Contemporain. Constructions Mario Merola. May 13-June 20, 1976.
- Quebec. Musee. Mario Merola. May 5-23, 1971.
- Ottawa. National Gallery of Canada. Guido Molinari. (in National Gallery of Canada Journal. no. 15, 2 July 1976.)
- Toronto. Charles Pachter Graphics. Charles Pachter Graphics. 1976.

Ottawa. National Gallery of Canada. Atlantic coast: an illustrated journal by Bruce Parsons. 1976. (travelling exhibition)

Toronto. Isaacs Gallery. The papermaker Andrew Smith. June 17-July 6, 1976.

Vancouver. Bau-Xi Gallery. Ken Wallace. Sept. 20-Oct. 2, 1976.

Kleinburg, Ontario. McMichael Collection. A heritage of Canadian art, the McMichael Collection. 1976. \$15.95.

Montreal. Musee d'Art Contemporain. Cent-onze dessins du Quebec Musee d'Art Contemporain. April 1-May 9, 1976.

Norman Mackenzie Art Gallery, Regina. Acquisitions to the permanent collection, 1973-1976. 1976.

Norman Mackenzie Art Gallery, Regina. Grassroots Saskatchewan. July 18-Aug. 15, 1976.

Ottawa. National Library. Quebec 75: cinema. 1975.

Ottawa. National Library. Quebec 75: arts. 1975.

Ottawa. National Library. Quebec 75: video. 1975. \$5.50, v.1-3.

Toronto. Art Gallery of Ontario. The people within. 1976. \$5.70.

Vancouver. Art Gallery. 17 Canadian artists: a protean view. May 31-July 4, 1976. \$5.30.

Vancouver. Art Gallery. Habitat: toward shelter. May 31-July 4, 1976.

Vancouver. Equinox Gallery. Sights and textures of the West Coast. Summer 1976.

Agnes Etherington Art Centre. N.E. Thing Co. Ltd. celebration of the body. June 19-July 31, 1976.

Vancouver. Art Gallery. Allan R. Fleming: designer. Sept. 1976. \$1.00.

Toronto. Galerie Dresdnere. Frank Litto, wall sculptures. Oct. 27-Nov. 13, 1976.

Toronto. Mazelw Gallery. Phoenix, an exhibition and sale of new paintings by Anthony Miles. Oct. 12-30, 1976.

Toronto. Marlborough Godard. David Milne: the Toronto years, 1939-1940. Jan. 1976.

Ottawa. National Gallery of Canada. Guido Molinari. 1976.

Ottawa. National Gallery of Canada. Charles Negre, 1820-1880. 1976.

Calgary. Gainsborough Galleries. Wildlife paintings by Elmer Schock. Oct. 3-9, 1976.

Vancouver. Exposition Gallery. The constellations, 88 recent intaglio etchings by Lionel Thomas, R.C.A. Oct. 26-Nov. 10, 1976.

British Columbia. University. Museum of Anthropology. Northwest Coast Indian artifacts from the H.R. MacMillan collections. 1975. \$4.95.

British Columbia. University. Museum of Anthropology. Indian masterpieces from the Walter and Marianne Koerner collection. 1975. \$4.95.

London. Art Gallery. London collects 2. Sept. 4-26, 1976.

Simon Fraser University. Simon Fraser Gallery. Hygiene of art: tearing up works of art. Oct. 12-Nov. 5, 1976.

Stratford, Ontario. Art Gallery. Aspects of realism. June 8-Sept. 5, 1976. (travelling exhibition)

ART IS LOOKING WITH YOUR HANDS  
 SEEING WITH YOUR EARS  
 AND TASTING WITH YOUR EYES \*

ARTIST DOCUMENTATION PAGE



Drawings in silverpoint, 1976

DIRK VAN WYK

Born 1944, The Hague, Netherlands

Studied at the University of Calgary and at Rietveld Academy in Amsterdam.

Has had an average of two exhibitions per year for the last four years, most recently at the University of Calgary Art Gallery and at the Dandelion Gallery.

Prefers to work in silverpoint, often in combination with other media to produce drawings of exceptional delicacy.





## ARCHIVES CANADA MICROFICHES

The following announcement from Georges de Lisle, Chief, Picture Division, the Public Archives of Canada, Historical Branch, is reproduced almost in its entirety since it explains in full detail the project on which Brandon Langford reported at the Halifax meeting.

I am pleased to announce the first series of ARCHIVES CANADA MICROFICHES, a new form of publication designed to make the collections of historical documentary art in the Public Archives of Canada more accessible to historians, curators, teachers and students.

After several years of experimentation, we are now able to offer subscribers what we feel are the best colour microfiches currently available. Each fiche card contains 5 rows of 9 frames each, or a total of 45 images, which may be studied by using a hand-held viewer, a table-top reader with a screen or a fiche projector to enlarge the image. For quick visual reference, users may find the naked eye and a magnifying glass sufficient. Since all colour film dyes are subject to change over time, dark storage under conditions of reasonable coolness and moderate humidity is recommended for the longest possible life of the microfiches.

Each microfiche is accompanied by a printed catalogue with a short biography, selected references and an entry for each work, giving its title, medium, dimensions, inscriptions and negative number, as well as explanatory notes when necessary. A periodic index by artist, geographic location and subject will greatly assist the researcher in locating material of particular interest.

I would like to point out that black and white prints of all works on microfiches may be purchased by quoting the negative number. Colour transparencies (4x5in.) may also be borrowed free of charge for purposes of reproduction. If the volume of orders warrants it, colour slides of individual items could be produced by the Public Archives for lecturers and teachers. Prices are available on request.

Please consult the enclosed brochure for full details concerning the artists represented in the first series. As a long-term project designed to produce a complete scholarly inventory of the entire collection, ARCHIVES CANADA MICROFICHES will continue with its second series next year, offering the work of such artists as A.C. Mercer (Maritimes, c.1840), W.O. Carlisle (Quebec City, c.1870), Mrs. Elizabeth Simcoe (Upper and Lower Canada, c.1790) and F.H. Varley (Canadian Arctic, 1938).

If you wish to take advantage of this potentially outstanding research tool, I urge you to subscribe to ARCHIVES CANADA MICROFICHES immediately by completing and mailing the enclosed order form. The number of microfiches printed will be limited to the approximate number of subscriptions we receive by December 31, 1976.

Your comments and suggestions concerning these and future microfiches will be gratefully received.

The first series of 5 microfiches features these artists: Alfred Jacob Miller (1810-1874) 41 watercolours; James Peachey (active 1773-1797) 42 watercolours, etchings and aquatints; Henry Francis Ainslie (1803-1879) 26 watercolours; James Hunter (active 1776-1792) 8 watercolours; John Herbert Caddy (1801-1883) 7 watercolours; J.S. Meres (active 1786) 60 watercolours and pen and ink drawings; and Thomas Mitchell (1833?-1924) 22 watercolours. A catalogue containing a short biography of each artist, some bibliographical references and an entry for each work will accompany the reproductions.

The sample fiche on A.J. Miller that I have seen confirms the high quality of the colour microfiche, which was specially developed for this project.

Subscriptions @ \$25.00 (\$30 outside Canada) for the first set of 5 colour microfiches should be sent to: Information Canada(?), Mail Order Services, Publishing Branch, Ottawa, K1A 0S9. Enquiries or requests for sample brochures should be sent to: Georges Delisle, Chief, Picture Division, Public Archives of Canada, 395 Wellington, Ottawa K1A 0N3.

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